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MACMILLAN PRESS

# A master of disguise

By Julian Symons

WYNDHAM LEWIS:  
Mrs Dukes's Million  
Edited by Frank Davey  
367pp. Toronto: Coach House Press.  
\$7.50.

OMAR S. POUND and PHILIP GROVER:  
Wyndham Lewis  
A Descriptive Bibliography  
214pp. Folkestone: Dawson/Archon Books. £10.

Some quarter of a century ago the typescript of an unpublished novel by Wyndham Lewis was found in a London junk shop. It was called "Khan and Company" and had been written, Lewis told the literary agent J. B. Plunket, simply to make money. As the only thing of which there is question as far as this book is concerned is money-making, Lewis wrote with his frequently disastrous candour, he would be glad to make any commercially useful change. "The titles of the chapters are chosen as vulgarly effective as I suppose that is right." But perhaps I am going too quickly, and my miserable pot-boiler has not even any money value. That was, in fact, Plunket's view. Lewis took away the manuscript and wrote: "I shall not trouble any more about it, I think; and it is a lesson showing the futility of pot-boiling for me."

This is the book that has now been published by a small Canadian press, from the typescript in the Lewis Collection at Yale, with a certain amount of editing by the magazine editor Frank Davey. It would be interesting to know more about the editing. According to W. K. Rose, editor of Lewis's letters, the title "Khan and Company" appears on the typescript. Why then is the awkward *Mrs Dukes's Million* (the eye automatically reads *Mrs Dukes's Millions*) preferred? Lewis told Plunket that he would use the pseudonym James Sed, but Mr Davey tells us that the typescript carries the name John Lawrence. And then there must have been at least one other version of the book, for Lewis in a letter to Plunket suggests that the first chapter may be too long, and that can hardly be said of this version, in which the chapter occupies less than three pages. It seems very likely that what we have is an early draft, and that in the typescript sent to Plunket some of the rough edges had been smoothed out. Mr Davey suggests from references in the book that the present version may have been completed in 1908. Lewis did not write to Plunket for another year or more.

Lewis did himself an injustice in saying that the book was of no interest. *Mrs Dukes's Million* cannot be called a successful novel on the intended pot-boiling terms, but the theme and its handling prove ideas about the relationship of art and reality that were one of Lewis's chief concerns in fiction. With three biographies of Lewis in hand or projected, the first serious bibliography just published and another in the way, *Mrs Dukes's Million* gives the chance of reconsidering Lewis as a writer of fiction, and of reflecting on the course of his career.

The idea that we all wear masks of one kind or another, masks behind which more or less discreditable secrets are hidden, is recurrent in Lewis's work. The Enemy, that title which he gave to a magazine and which he accepted as a personal label, actually appears "cloaked, masked, booted, and with gauntlets of astrakhan" in the poem *One-Way Song*. The mysterious Pilepoint moving ambiguously in the background of *The Apes of God* is one kind of mask; the bawling rhetorical ballad in the first part of *The Children's Game*, Percy Hardcastle in *The Revenge for Love* a third. The mystery is full of masks and pretences. Percy's wooden leg is not the heroic symbol it seems. Percy's name is not a name, it is a mask. The story of the journey to a new home in Liver-

a conjectural load of guns turns out to be a load of bricks. Vincent Penhale's personality in *The Vulgar Streak* is built upon the forgeries he circulates and he is, as he says in a confessional moment, "a sham from head to foot". Lewis had throughout his life an interest in the form of the thriller, and in several novels he tried deliberately to use this form for serious ends. Mrs Dukes's Million, a thriller conceived without serious purpose. Its origins are in *Volpone* and *The Alchemist*, but it may owe something to Arthur Machen's Stevensonian thriller *The Three Impostors* and to Chesterton's morality in terms of a fantastic thriller, *The Man Who Was Thursday*, which appeared in 1908.

Mrs Dukes is an old Cockney who lives in a dingy bric-a-brac shop off Oxford Street, with her son Cole, who spends most of his time in the money. As the only thing of which there is question as far as this book is concerned is money-making, Lewis wrote with his frequently disastrous candour, he would be glad to make any commercially useful change. "The titles of the chapters are chosen as vulgarly effective as I suppose that is right." But perhaps I am going too quickly, and my miserable pot-boiler has not even any money value. That was, in fact, Plunket's view. Lewis took away the manuscript and wrote: "I shall not trouble any more about it, I think; and it is a lesson showing the futility of pot-boiling for me."

The story is preposterous, particularly in the idea that the most suitable replacement for an old woman would be a comparatively young one, and the idea is conveyed with tremendous verve and ingenuity. Not just one or two, but positively dozens of actors play their parts in making this scheme work. The author creates difficulties for the pleasure of solving them. All of the lodgers, save the house except for a recalcitrant curate, who insist on staying on for a few weeks. He is induced to leave by the visit of a "portly, euphonic, rich-voiced, oleaginous clergyman, looking rather like the skipper of a passenger steamer who spent most of the time with the ship's guests." The clergyman is, of course, a member of the gang, like the lodgers who replace the old ones, and the new character. When Mr Hatchett the solicitor arrives from Liverpool he meets a brand new cast, and finds nothing to cause suspicion.

Except, of course, Cole. Is it to be supposed that a son, even so strange a son as Cole is shown to be, does not know his own mother? The treatment of this problem is masterly. Cole, on one of his visits to the upper atmosphere, says suddenly "Oo are you? You're not mother?" Royel responds: "Oo am I, Cole? Whatever are ye talkin' about. What've ye got in ye 'ead now? I should like to know?" Cole repeats that this is not his mother. Is he going to blow the gaff? On the contrary Cole, who disliked his mother, positively welcomes the new regime, in particular the fact that he is now allowed to smoke his pipe in the cellar. Cole, therefore, without ever admitting that he knows Royel to be an impostor, becomes a partner in the plot. When Royel is abducted by the Americans and has to be replaced hurriedly by the third Mrs Dukes, a young man named Hercules Fagan, Cole is startled into the exclamation "Oh, I say", and immediately returns to the cellar with his pipe. There is a felicitous touch late in the book when Cole, in a railway journey to a new home in Liver-

pool, "He had evidently escaped the darkness of the tunnel, and had been seen by a faint light thrown by the lamp, to look to smile slightly." A new pool, and although at first it is, he soon settles down to a new pool. The portrait of Cole, the conception of the three Mrs Dukes, anticipates in some respects the comedy of the Marx Brothers, does a passage in which Mr Dukes and his clerk, when visiting the Dukes, find that their clerk is like a concordia, with a chert's immediately makes a noisy sound and starts to stammer in the later Lewis, but at this point in time it was markedly original.

The book's limitations are its own in its conception. The last plot, which becomes very well the end, allows no room for development of character, so that all people are fixed Jensonian human. The sleazy central London setting, well done, but it is not a new, and sometimes seems like a Gishoguesque scene played out, instead of a new realm. This story remains interesting, though suggestions of seriousness Lewis could never resist, and work mightily conceived. The language is itself a kind of advance on several occasions, particularly by the Khan, "I'll greatest feelings... possible only when I was feigning." He gestured that the Khan's attitude of an alternative world, not necessarily inferior to his, was generally obeyed in *Enigma* society. People in his own mind do not think of themselves as *Enigma*. Royel sees himself as "a tormented adventurer" rather than in the Raffles line. Raffles is not interested in women. He is counterposed to a woman who falls in love with another member of the gang. The three Mrs Dukes with a fair slice of Mrs Dukes's money, and the end finds the Museum Galleries of the lower bores. All have assumed names, and Fagan is now a successful painter and Royel a dealing in aviation. "Take me for a fly," says.

And soon they were flying. They were worth over £100,000 to the amazement and delight of the Parisian population, who over to diabolical the observing side of the gardens, during the clock of the palace.

There is something engagingly ingenious about such passages, and indeed about the whole book. It is the fact that it was written in the time of some significance, even if Lewis made only one halfhearted attempt to achieve it. The book is hard to imagine. Lewis, the Pound, the literary contemporary of Lewis, who Lewis was most closely linked, producing a work of the kind. The contrast between *Mrs Dukes's Million* and the earlier *The Wild Bird* in 1903, of which was written in the very great, both in the achievement and in the texture of the prose, just as there is a marked difference between Lewis's early drawings and those produced in 1908 when he was influenced towards abstraction.

Lewis was a late developer, especially as a writer. However there was a continuing literary work, especially in his writings of abstraction and images of abstraction. The extreme abstraction of Lewis's first part of the story, and like *The Enemy of the Children*, are concerned with ideas about the nature of man and his place in society. The descriptive passages are full of humour and are allied to hold our attention on the philosophical argument. The novels, however, are built from a complicated plot leading to a new world. The finest of *The Apes of God* and the bones of 1930s already mentioned, and that blend the two elements, the absorbing, properly fully developed by the early

to end not altogether removed from those of the Edwardian novel. Lewis despised. Like them he wished to observe, and to change the shape of society. *Tarr* provides the prime exception to these remarks, as a work of extreme brilliance and psychological subtlety, which contains the element of violence, yet is concerned with "art" rather than with "society" so far as the two can be separated; but then *Tarr* stands quite on its own among Lewis's fictions.

If these fictions have never been generally appreciated it is at least in part because much of Lewis's early writing was misdirected. It was a mistake ever to think that there could be used to obtain effects of abstract painting. The *Children's Game* and bits of *The Apes of God*, a mistake to attempt anticipates in some respects the comedy of the Marx Brothers, does a passage in which Mr Dukes and his clerk, when visiting the Dukes, find that their clerk is like a concordia, with a chert's immediately makes a noisy sound and starts to stammer in the later Lewis, but at this point in time it was markedly original.

The Pound and Grover bibliography is useful rather than satisfactory. It omits all writings about Lewis, and the compilers have been able to obtain very little information about the size of printings outside Britain. Elsewhere some readily accessible information has been omitted, such as the size of the advances paid on *The Revenge for Love* (£300 and £400 respectively), reviews contributed by Lewis to the TLS, and the sales figures of the Penguin editions of *The Apes of God* and *The Revenge for Love* (roughly 22,000 and 10,000) and other paperback

edition. There is an interesting list compiled by D. G. Bridson of radio and television features concerning Lewis, including Bridson's own remarkable production of the three parts of *The Human Age*, *Tarr* and *The Revenge for Love*. At least one radio broadcast, of a long extract from *One-Way Song*, has been omitted here.

There are several signs of revival in Lewis's literary reputation, including the foundation of a Wyndham Lewis Society many of whose members are young. It seems likely, however, that such a revival—which obviously would be helped by an intelligent biography—would be in the first place scholarly rather than general, and that it would be based on the fiction rather than on the philosophical and political books. *The Art of Being Ruled* and *Time and Western Man*, the major statements of Lewis's ideas, contain unique insights into the nature and quality of modern society, but they were written half a century ago and have been out of print for several years without any call for a second edition. The most immediately rewarding approach to the fiction would probably be in analysing texts to show both that Lewis was not, as is often said, a careless writer, and that he was badly served by publishers. As Hugh Kenner has said, the charge of hasty writing is altogether untrue. The impression comes perhaps from the exclamatory energy of Lewis's characteristic style, but he rewrote again and again. Kenner mentions half-dozen stages in the opening of *The Apes of God*, and I have seen myself several versions of passages in *Headship and Joint*, two unfinished works of the 1920s.

And Lewis's punctuation, with its deliberate visual effects obtained by interjections, hyphens and exclamation marks, was not amenable to the house rules imposed by most publishers in an unpublished thesis on *The Revenge for Love*. Linda Sandler compared passages from Lewis's typescript with the final printing by Cassell, and showed that the conformity with a standard house style was often changing. The effects at which Lewis was aiming. One of his skills as a writer was the ability to catch on the page the nature of conversations between groups of people, and to shape and style this incoherence into an artistic pattern. The party scene in *The Apes of God* shows this technique working perfectly, and it is present in an embryonic form in *Mrs Dukes's Million*. A full length study of the effects at which Lewis was aiming. 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## Lost illusions

By Kyril FitzLyon

**OLGA IVINSKAYA:**  
A Captive of Time  
My Years with Pasternak  
Translated and introduced by Max Hayward  
520pp. Collins, £7.50.

How interesting it would be if one day we were to discover an account written by, say, Petrarch's Laura or Dante's Beatrice telling us what they thought of their admirers. Would they have kept their admirers? Would they have told us how sadly inferior they considered these men to be—the men who had conferred immortality upon them? I think, I doubt, I am sure, that Petrarch and Dante, with their hypocritical, selfish, lacking in courage and rather ridiculous? Perhaps they would have, but surely at the cost of their own stature as the ideal beloved. However, fortunately for all concerned, the eventuality of such a discovery can be ruled out.

Pasternak, considered by many to be Russia's greatest twentieth-century poet, though best known in the West as the author of *Dr Zhivago*, has not been quite as lucky. In his case such an account does exist. Those who have read the famous novel will remember the romantic figure of Lara, the great passion of Zhivago/Pasternak, the woman able to inspire him with a love which sustained him through his country's catastrophes, and the tribulations and miseries of his own existence. Lara, alias Mrs Olga Ivinskaya, who has survived two husbands, her famous lover and two spells in Soviet concentration camps, has now published her memoirs, ably translated and superbly edited and introduced by Max Hayward. They are in no sense a work of literary appraisal. Ivinskaya is concerned with Pasternak purely as an individual, and the purpose of the book is, she tells us, "to defend his honour and dignity." It is certainly a book full of fascinating information, it

highlights certain aspects of Pasternak's character and it is an excellent account of how the Soviet system and establishment, faced by a gifted writer and original personality, immediately set out to crush and humiliate him. But purely in terms of its alleged purpose the book must be judged a failure. Little remains of Pasternak's dignity after Mrs Ivinskaya has finished with him.

She is certainly not afraid of making him appear ridiculous by insisting on his inordinate vanity which made him preen himself in the mirror with immense self-satisfaction, and which prompted him, when pushing sixty, to undergo a radical facial operation to improve his—in any case rather handsome—looks. To a considerable extent his extraordinary preoccupation with physical appearance—his own and other people's—seems to have coloured Pasternak's private relationships and was, if Mrs Ivinskaya is to be believed, the cause of a disloyalty and a meanness of spirit which she reveals with venomous gusto. Thus, when she was about to return home after four years in a concentration camp to which she had been sentenced, in effect on his account, Pasternak sent a "delicate message" through Mrs Ivinskaya's daughter, intimating that if her beauty had been marred by camp conditions he would no longer want her as his mistress. However, she was apparently able to satisfy him on this point, and her daughter was sensible and sensitive enough not to convey the message until much later. He was even "very reluctant" to see his sister of whom he was fond, but whom he had not seen for many years, for fear she would be humiliated or humiliated into an old woman. The same applied to his friends. "Perhaps she had made the mistake of growing old," says Mrs Ivinskaya with her sarcasm about a friend of his of many years' standing (Mrs Chukovskaya) in explanation of Pasternak's reluctance to visit her.

Nor is Mrs Ivinskaya any kinder on the subject of Pasternak's courage or loyalty, and illustrates his lack of either by recounting two episodes involving Mandelstam.

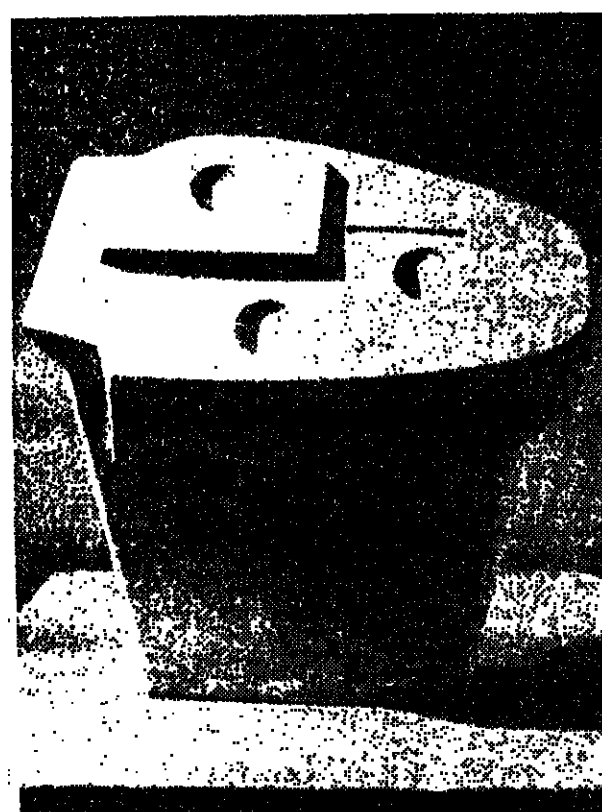
The first occurred when Mandelstam, meeting him in a Moscow street, recited to him a short poem on Stalin. Mandelstam's loudness for tyranny and revolt exploded in these verses for which he eventually paid with his life. Pasternak's reaction, according to Mrs Ivinskaya, was one of undisguised panic. "I didn't hear this. You didn't recite to me," he said hastily, "let us make out that I heard nothing." But he did, and this prompted him to abandon Mandelstam in his hour of need when the test came shortly afterwards. Such, at least, is the implication of Mrs Ivinskaya's story, since she follows it up immediately with her version of Pasternak's famous telephone conversation with Stalin. Mandelstam was arrested a fortnight or so after he had read his poem to Pasternak and the latter went to see him, then editor of *Izvestia*, to intercede for him. A few days later Stalin telephoned personally to Pasternak and offered him a chance to defend Mandelstam. It is doubtful if anything could in fact have been done to save Mandelstam from the autocrat's vindictiveness, but Pasternak's response to Stalin's apparent offer was such that Stalin cut short the conversation, saying in a mocking tone of voice: "I see, you just aren't able to stick up for a comrade." Mrs Ivinskaya's

comment is curt: "He really had proved a poor friend."

In any case, Pasternak's attitude to Stalin, according to Mrs Ivinskaya, was tinged with admiration even in the years of collectivization and the Great Terror: she quotes Pasternak's poem on—or, rather, hymn to—Stalin, published in 1936 (a little over eighteen months after Mandelstam's arrest), in which he expresses surprise that this "genius" set apart to fulfil humanity's boldest dreams, should yet condescend to "remain a man".

Pasternak fares no better at her hands when it comes to his behaviour over the Nobel Prize. His position was very difficult. He considered *Dr Zhivago* to be the acme of his achievement, far superior to any of his poetry which was "simply a preparation for the novel," and he was, therefore, understandably proud of the world recognition conferred on him by that award. Yet he was subjected to intense pressure from his own government, the Communist Party and the literary establishment to repudiate the prize. He was harassed, vilified, branded as a traitor and expelled from the Soviet Union of Writers both for having written the novel and for having allowed it to be published abroad.

In the end he was made to eat his



Sculpture in travertine (teighteen inches high) by Henry Moore: one of the carved works on show at Fischer Fine Art, 30 King Street, London SW1, in celebration of Moore's eightieth birthday in July. Three other exhibitions in London mark the event: "The Works of Henry Moore" and "The Henry Moore Gift" at the Tate Gallery until August 10, and a selection of recent work at the Serpentine Gallery, Kensington Gardens (July 1-October 8).

## For the defence

By Michael Butler

**HEINRICH BÖLL:**  
Weeks  
Volumes 1-5  
Roman and Brühl Verlag 1947-1977  
2,720pp. Cologne: Klappenauer and Wilsch, 1978. 5th set: paperback, DM85.

These first five volumes bring together for the first time the complete narrative work of an author whose books have now reached something like 17 million copies in thirty-five languages. The second five volumes, due in early 1979, will contain Böll's radio and theatre plays, his aesthetic writings and a representative selection of his many stories and contributions to literary and political journalism.

Although he began writing before the Second World War, Böll's published work coincides almost

exactly with the history of the Federal Republic, and there can be few more instructive documents on the extraordinary growth and success, doubts and strains, of this fledgling democracy. The sweep of Böll's narrative world—from the bleak anecdotes of the immediate post-war years to the artistic turning-point of *Bildung* and his own to the controlled bitterness of *Die verlorenen Ehre der Katharina Blum* and the complex irony of *Gruppenbild mit Dame*—illuminates the social, economic and political development of West Germany. Thus at a moment when Böll is under persistent, and occasionally hysterical, attack at home as an alleged "sympathizer" with urban terrorists, the appearance of this long-needed standard edition is doubly welcome.

Böll himself has collaborated closely with the editor, Bernd Balzer, to ensure the greatest possible accuracy (especially of the dating of the earliest short stories, hitherto scattered among numerous magazines) and to help make the edition as complete as possible. (Only one unpublished manuscript lodged in the archives of Boston University have been excluded.) Each volume has been assembled on a chrono-

logical basis according to the date of first publication, the aim being, quite properly, to set up an "inventory" of Böll's work to date. To this end Balzer contributes a long introductory essay which seeks to point up the interrelationships of the various phases of Böll's development rather than to attempt a comprehensive interpretation.

When all allowances have been made for Böll's characteristic weaknesses—a certain egotistic tendency towards anachronism, a sentimentalism, the presentation of his complete narrative oeuvre underlines not only the astonishing consistency and inventiveness of his work, but also the humane warmth of his vision. Böll's work is a record of his personal and social commitment in the political and literary issues of his time, and the completion of this project—Böll's creative work of the past thirty years—stands as a clear and impressive testament to the writer's commitment to the individual and his vital needs in the face of the manifold pressures of an increasingly abstract and anonymous society.

## The art of the action replay

By Alan Ross

In spite of the retirement from regular journalism of E. W. Swanton, Ian Peebles and Jack Fingleton, the general standard of writing about cricket today is reasonably high. There are no pundits and no peaks, no one performing day by day who brings to his work a quality of style, insight and characterization that take his writing into dimensions of literature. These, in any case, have always been few and far between. But most papers with any pretensions to seriousness have journalists capable of providing an informed, entertaining and reliable account of a day's play. They are able to give shape to a match, discuss the technical aspects without too much pedantry, and give you a fair idea of what you would have seen if you had been present. I think of John Woodcock and Alan Gibson in *The Times*, John Arlott in *The Guardian*, Tony Pawson in *The Observer*, Henry Blofeld when he performs, Robin Marler in *The Sunday Times* varies from the brilliant to the perversely obscure. Michael Melford in *The Daily Telegraph* and Tony Lewis in *The Sunday Telegraph* are both sensitive and experienced.

During my own period as a cricket correspondent, 1950-71, there was probably greater character among writers, stronger opinions and more authority, but there was also, in the lower reaches, a fair amount of rubbish. No one these days carries the guns of Swanton, but as quarrelsome and dogmatic as E. M. Wellings. No one writes with the classical grace and wit of my predecessor on *The Observer*, R. C. Robertson-Glasgow, whose main fault, if it was one, was an inability to take Test matches any more seriously than a game in the Parks or on the village green. Carius, in his heyday, had lots of space and he used it to make the cricketers of his time, especially Lancashire ones, come marvelously alive as individuals. I never had

**BERNARD DARWIN:**  
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Introduction by John Arlott  
127pp. Duckworth, £5.95.

**BARRY RICHARDS:**  
The Barry Richards Story  
177pp. Faber, £3.95.

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I Don't Bruise Easily  
253pp. Macdonald and Jane's, £4.95.

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**PETER WALKER:**  
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237pp. Brighton: Angus and Robertson, £5.50.

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A Game Divided  
175pp. Hutchinson, £4.95.

**DICKIE RIRD:**  
Not Out  
Foreword by Colin Cowdrey  
161pp. Arthur Barker, £4.95.

**CHRISTOPHER BROOKES:**  
English Cricket  
214pp. Weidenfeld and Nicolson, £5.50.

**KENNETH GREGORY (Editor):**  
In Celebration of Cricket  
350pp. St Albans: Hart-Davis, MacGibbon, £7.50.

much faith in his accuracy or judgment, and his romanticism had disturbing elements of fantasy, but he had a fund of anecdotes and a superb eye for character.

The writing of cricket books, as distinct from journalism, is another matter. Too many journalists imagine a book is simply the sum of a number of articles. It almost never is. Worst of all, the market has been flooded by ghosted autobiographies, blither, self-justifying, totally valueless. The more famous the cricketer the nastier has usually been the book. First-class cricketers, for so long wretchedly paid, are curiously glib creatures, lured by promises of quick killings into acts of self-betrayal. Packer for those on the way out he was a godsend, a lucrative alternative to the knacker's yard. One can only be

glad for their sakes. But those who run into his arms with their careers ahead of them can only live to regret it, as several are doing already. Circus cricket is no compensation for fame and the adrenalin of a Test match, no matter how lucrative in the short run.

Much of the best writing about cricket has been by non-journalists. For example, the various biographies by A. A. Thomson, Ronald Mason and Gerald Brodribb. Novelists such as Simon Raven, A. G. Macdonell, J. L. Carr, Bruce Hamilton and Hugh de Selincourt have either written whole novels on cricketing themes or embedded brilliant passages into their novels. Sassoon and E. V. Lucas were always good on cricket, Edmund Blunden sometimes so. There is nothing of this kind around today, largely because

Darwin's extended memoir is that the cricketer and the man emerge from his prose with the clear outline of a sculpture.

Three of the more interesting cricketers of the post-war period—have been Raymond Illingworth, Brian Close and Barry Richards. Colin Cowdrey expresses the view in his foreword to *The Barry Richards Story* (a ghastly title) that Richards is the best batsman of the 1970s. I would agree with that, though his West Indian namesake Vivian Richards, of Somerset, runs him close and now may well surpass him. Greg Chappell is an obvious third. Roycott, largely because of his selfishness and inability to accelerate after hours at the wicket, as well as a vulnerability to the swinger howled at real pace, comes to my mind about sixth or seventh. Richards's book—he acknowledges a debt in its writing to Martin Tytler—is deeply saddening. A beautiful upright stance, an ability to play the ball as like as a bat, a courage, daring, relish in the full swing of the bat, perfect timing—Richards has everything. Yet at the age of twenty-four, in 1970, he was killed by a car. He had totally demolished the Australians in a Test series, his Test career was over. For nearly a decade he has embellished the county grounds of England as an opening batsman for Gloucestershire. He has made centuries galore for Natal, and in one season for South Australia, but in the best years of his cricketing life he had nothing to stretch him in the same way again. He will never get that chance. Instead, bored with the routine of county cricket, glad of his Packer pickings, he can only write:

By 1977 I had become so disenchanted that even a hundred before lunch left me with no sense of status. . . . I felt like a prisoner within the system. The ritual has left me totally numb.

It is perfectly understandable. For the exceptional players, the great virtuosos, who take little interest in averages—Sobers, Godfrey Evans, Ted Dexter come immediately to mind—it is eventually only Test matches that set the blood coursing and challenge them to display the full range of their talents.

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## Binary

According to Paley, the Bishop was once impatient at the slowness of his Carlisle printer. "Why does not my book make its appearance?" said he to the printer. "My Lord, I am extremely sorry; but we have been obliged to send to Glasgow for a pound of parentheses."<sup>20</sup>

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# to-date dictionary

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(Come in under the shadow of this red rock),  
And I will show you something different from either  
Your shadow at morning striding behind you  
Or your shadow at evening rising to meet you  
I will show you fear in a handful of dust.

The car registers no disturbance, but the eye should be disturbed by its being so "different" from the car. For if there is one thing which would be thought to be stable, it is that it bracketed words are re-moved, there will be no stumble but an unbroken syntactical stride. Put-tenham said of the parenthesis: "when ye will seeme, far larger information or some other purpose, to peece or graffe in the midst of your tale an unnecessary part of speech, which nevertheless may be thence without any detriment to the rest..." Johnson defined a parenthesis as "A sentence so included in another sentence, as that it may be taken out without injury to the sense of that which encloses it: commonly marked thus ( )". So that when you exclude such "inter-cluding" ("Parenthesis, an inter-cluding..."), your stride can pick up where it left off. Yet what hap-pens if we exclude Eliot's inter-cluded parenthesis?

Only  
There is shadow under this red rock  
And I will show you something different...

The sense is so precarious as to sound derailed; so a reader is pressed to let the words "(Come in under the shadow of this red rock)" come in, or come out from the shadow of their brackets, in order that there may then be no sense sequence: "Come in under the shadow..." And I will show you. It is a revolutionary moment in English poetry, in the mildness of its violence. Such a parenthesis deepens the meaning of Purten-berna's definition of a parenthesis as "your first figure of tolerable disorder".

I spoke of the broken syntactical stride not only because Eliot here speaks of "striding", but also because there is a relation between these junctions and disjunctions and certain rhythmic triumphs which have fascinated Hill. Of the mo-ment within Wordsworth's "Ode: Intimations of Immortality", a move-ment from the "weighed acknow-ledge-ment of custom's pressure":  
Heavy as frost, and deep almost as life!

to the "fresh time-signature" of  
O joy! that in our embers  
Is something that doth live...

Hill has said:  
Crudely stated, the difference is between being "in" stride and "out of" stride. The "magical change" (quoting Hopkins) in the "Immortality" Ode is perhaps the greatest moment in nineteenth-century English poetry; but in choosing this term, one is suggest-ing restriction as well as potency. The recognition and the strategy to match the recognition—the cas-sation of "stride"—the moment of disjunction, the picking up of fresh "stride"—were of their very nature inimitable; they were of, and for, that moment.

It is a creative disjunction which Hill—like Eliot—effects, among other ways, through the imaginative use of mere brackets, such as give a different signature which is not exactly a matter of rhythm, or timing, or of syntax, but a glossier demarcation.

In the essay from which I have quoted, "Redeeming the Time", Hill considers the ways in which a particular passage by George Eliot suffers from having "excluded the antiphonal voice of the heckler"; Hill imagines the heckler's inter-jections, and naturally intercludes them in brackets; and he is moved to quote what is for him (he alludes to it elsewhere) a crucial text from one of Coleridge's letters:

Of parentheses I may be too fond, and will be on my guard in this respect. But I am certain that no work of impassioned and eloquent reasoning ever did or could sub-serve without the temporary paren-thesis, with its detached or pinna-cled alertness and its strange relation to hearing and saying. Indeed, much of this essay by Hill on Douglas is apt to the taxing achievement of a decent detach-ment: freedom from unjust appropriation of suffering and hor-ror and war. Hill quotes from Douglas such things as "We stood here on the safe side of it," and "I in another place"; and I find myself remembering the relation between the word "safe" and the ensuing parenthesis, as well as the most obvious and subtlest forms of the parenthesis is simple brackets, and Hill is, as it happens, an especially keen observer of what other writers have done with brackets.

The bizarre scene in Jonson's *Catiline* is an awkward case for me, since it is not clear to me how an actress utters brackets exactly, but still the instance is potent enough, and Hill doubly de-lights in it.

*Sempronia.*  
I ha' bene writing all this night  
(and am  
And centuries, for their voyces, to  
helps Catiline  
In his election. We shall make him  
Consult  
I hope, amongst us... *Fulvia*, Who  
stands beside?  
(Give me some wine, and poulder  
for my teeth.

*Sempronia.*  
Here's a good pearle in troth!  
*Fulvia*, A pretty one.

So very weary unto all the tribes,  
And centuries, for their voyces, to  
helps Catiline  
In his election. We shall make him  
Consult  
I hope, amongst us... *Fulvia*, Who  
stands beside?  
(Give me some wine, and poulder  
for my teeth.

On which Hill comments: "The derangement is here stressed; by the abrupt parenthesis of woman's trivial chatter about pearls and dentifrice."<sup>33</sup>  
It is not only the "parenthesis" there, but the word "about" which points towards one of Hill's col-lections. For him, Hopkins is pre-eminently the poet of "in Hopkins's phrase—'abrupt self'—where abrupt is used 'both for a very technical thing and for a very spir-itual or psychological thing'."<sup>34</sup> and the abruptness manifests itself in movements of disjunction and junction such as brackets may en-compass, as when Hopkins's power is for Hill eloquently realized in

the final line of "Carillon Com-fort": "(My God!) my God."<sup>35</sup>  
Or there is this praise of Keith Douglas, and in particular of the poem "Adams":

In it, Douglas swings abruptly from a description of the bird to the evocation of a (supposed) acquaintance, a dominating person-ality:  
Adams is like a bird;  
alert (high on his pinnacle of air he does not hear you, someone said).

Hill's bracketed ("supposed") may remind us of the title of one of his best religious poems, "To the (Supposed) Patron", wittily turning upon the God of love what the devout love-versifying seventeenth-century cleric was obliged to say of his loved one: "To his (sup-posed) Mistress." And what Hill responds to in Douglas's poem is partly, I think, the imaginative drama of reason, and present the thought growing, instead of a mere *Hortus siccus*. (January 28, 1810, to Thomas Poole).

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*Sempronia.*  
I ha' bene writing all this night  
(and am  
And centuries, for their voyces, to  
helps Catiline  
In his election. We shall make him  
Consult  
I hope, amongst us... *Fulvia*, Who  
stands beside?  
(Give me some wine, and poulder  
for my teeth.

*Sempronia.*  
Here's a good pearle in troth!  
*Fulvia*, A pretty one.

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## Restored to livings

By J. P. Kenyon

I. M. GREEN:  
The Re-Establishment of the Church of England 1660-1663  
273pp. Oxford University Press. £8.50.

The Restoration Church Settlement is an unexpectedly contentious subject, largely because of the efforts of R. S. Boshier. In 1951 he put forward the thesis, argued with much vigour and subtlety, that the re-establishment of the Church of England in 1661 and 1662 was not the result of over-whelming pressure brought to bear on a tolerant and easy-going king by Parliament and public opinion, but a "planned coup" executed by Charles II with the connivance of his Lord Chancellor, Clarendon, and Gilbert Sheldon, Bishop of London, soon to be Archbishop of Canterbury. In fact, according to him it represented a posthumous triumph on the part of Archbishop Laud, and his book was subtitled "The Influence of the Laudians".

## The urge to reform

By Claire Cross

DEREK BAKER (Editor):  
Renaissance and Renewal in Christian History  
442pp. Oxford: Blackwell, £12.

Although they never lose sight of the fact that time and again in Christian history a desire to re-create the ideas and practices of antiquity precipitated radical innova-tions in religious life, the twenty-seven contributors to this most recent volume of *Studies in Church History* have tended to concentrate either on revivals of classical learning and their consequences for the Church, or on the more general movements for Church reform which have drawn their inspiration from an idealized and sometimes mythical past.

No educational renaissances could have occurred in the Middle Ages without the writings of such pivotal figures as St Augustine, and Gerald Bonner begins this collection of essays with a discussion of Augustine's assimilation of the pagan classical tradition into Christianity. D. A. Bullough illustrates the extent to which book art at the time of the Carolingian renaissance became a vehicle for Roman prop-agaanda in the Christian West. The twelfth-century scholar, Alan, of Lille, is the subject of two comple-mentary studies: P. G. Walsh examines the synthesis he con-structed of pagan Neoplatonism and Christianity, while Michael W. Barrow finds in his *Anticlaudianus* an attack in classical guise on English political domination of France.

The renaissance of the fifteenth and sixteenth centuries provides the setting for three articles. James K. Cameron, in his scrutiny of Scot-tish schools and universities, sur-veys the influence of humanism within the reformed Church of Scotland. P. Donald Logan supply-ing a communication on the founda-tions of the regular professorships at Oxford and Cambridge in the reign of Henry VIII. Patrick Collin-son calls attention to the effect classical models, especially a reverence for the golden mean, had upon the writers of spiritual bio-graphies to popular fame among the body in sixteenth and seventeenth-century England. Moving forward 150 years, Sheridan Gilley looks critically at the work of John Lingard, long regarded as the herald of a new era in English Catholic scholarship. This theme of renaissance runs to its close in John Kent's discovery of a humanist revival in late Victorian Nonconformity.

The yet broader concept of re-natal in Christian history attracts a wealth of articles. R. I. Moore describes heretical reactions to the Gregorian reform movement, and Brenda Bolton shows how in the twelfth century, for the Walden-sians, the humilitas, and others,

overestimated the political strength of the Puritans at this juncture, and it was his best chance of win-ning concessions for the Roman Catholics. Therefore his concilia-tory moves—the Worcester House Declaration, the Act for Settling Ministers, the offer of bishoprics to the leading Puritan divines—were to be taken strictly at their face value; they represented a working plan for a new-style Church of England, not an unscrupulous scheme to lull the Puritans into a false sense of security the better to undermine them. He was, frus-trated, as it turned out, by the unexpected political weakness of the "Presbyterians", by the refusal of the Puritan divines to trust him, and by the conservative reac-tion which followed the Fifth Monarchy arising in London early in 1661. But the passing of the new Uniformity Act was a defeat for him, not a victory. Dr Green goes on to show that the leaders of the restored Church, conservative though most of them were, were cer-tainly not "Laudians", nor had many of them worked actively for the restoration of Church and King during the Interregnum. This applied also to the parish clergy; his analysis of incumbents pre-sented to livings in the king's gift in 1660 and 1661 shows their com-pliance with the Cromwellian regime was no bar to advancement, and persecution at its hands was not necessarily a recommendation. This same selection can be dis-covered in the appointment of new deans, chancellors and chapters.

This, together with Green's account of the revival of diocesan and chapter administration, is particularly valuable. We need to know a lot more than we do about the "NCOs and other ranks" of the Church of England. Even more valuable is his account of the new clergy who took the place of those elected in August 1662 under the Act of Uniformity. Most of his evi-dence does seem to be drawn from the dioceses of Canterbury and Winchester, with some slight addi-tions which do not seem to take us very far into the north and west, but in view of the amount of record material available it may be unrealistic not to expect a degree of selectivity. This is sub-stantially a PhD dissertation, but it reads agreeably, and the author has added two excellent chapters at the beginning and the end, in which he discusses Charles II's policy and Clarendon's true attitude towards it. As a whole, it is a valuable contribution to our understanding of seventeenth-century ecclesiasti-cal history.

The sixth volume of Marjorie Chibbald's edition and translation of *The Ecclesiastical History of Orderic Vitalis* has just been published (638pp. Clarendon Press; Oxford University Press, £20). This volume contains Books 11-13—the final books in the series. The first volume, 1301 to 1304, Volume 2, 1305 to 1308, Volume 3, 1309 to 1312, Volume 4, 1313 to 1316, Volume 5, 1317 to 1320, have already appeared and the work will eventually be completed by volume 1. This is the first edition in English and the text follows that of the author's manuscript.

*Renaissance and Renewal in Christian History* both illuminates familiar topics in a very new way and opens up fresh avenues for research. In addition, it maintains the high standard of scholarship set by previous volumes in this series published by the Ecclesiasti-cal History Society.

The book concludes with two detailed papers. A. R. Vidler chron-icles the influence of the Catholic Modernists in St Augustine's time, and the amount of money he devoted to the study of Augustine's assimilation of the pagan classical tradition into Chris-tianity. D. A. Bullough illustrates the extent to which book art at the time of the Carolingian renaissance became a vehicle for Roman prop-agaanda in the Christian West. The twelfth-century scholar, Alan, of Lille, is the subject of two comple-mentary studies: P. G. Walsh examines the synthesis he con-structed of pagan Neoplatonism and Christianity, while Michael W. Barrow finds in his *Anticlaudianus* an attack in classical guise on English political domination of France.

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Manuscripts, Letters and First by William Burroughs, Theodore Enslin, Allen Gensburg, D. A. Levy, Louis Zukofsky, Artaud, Beckett, Duhamp, Mallarmé and others. 185pp. 1983 listings. £2.50.  
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(They will say: "How his hair is growing thin!")  
and of the quick succession:  
(They will say: "But how his arms and legs are thin!")  
heard against the aged erotic hush of imagining another's body:  
Arms that are bracketed and white  
(But in the lamplight, downed with light brown hair)  
—and then, within twenty lines, the four-line stanza which Eliot stands down to a feebly textual business and to only a riddle of a line instead of the full parenthetical sigh:  
Though I have seen my head (grown slightly bald) brought in upon a platter.  
Hill needs a comparable contri-bution of impulses within the play of parentheses. The history, sad to say, parentheses can top easily become a matter for him.  
Some keep to the arrangement of (Or smaller trust)  
(The distant Purr of birds)

(The right place for "silent music" is there, within brackets.) The evocation of a prurience of violence is there too—again with a kind of rhyming at once totally overt (the same word repeated) and covert (one occurrence is within brackets)—when Hill contrasts the gross realities and the delicate prurient art:  
Now, at a distance from the steam of beasts,  
The loathly neckings and fat shank spawn  
(Each specimen-jar fed with delicate spawn)  
The searchers with the cures sit at meat.  
And are satisfied.  
("Annunciations: 1")  
It is the brackets which enforce the sense of being—this time cor-ruptly—"at a distance", and which themselves function as "at a distance" of the brackets. And this same vigilance about prurience takes a very different tone when it imagines the heat—this time not steaming—which is immediately shaded by brackets, in one of Hill's prose-poems, "A Letter from Ar-nica": a poem likewise about heat,

Mobile, immaculate and suffering  
The Piles, their fingers in the  
Assess the injury of the  
Cleanse with a kind of  
Shared by War. Consult the  
Prove synonymous our  
We celebrate, fluently and at  
Traditional Purities, having  
Now decently enough  
The unedifying nude  
Survivors, still given to  
Their old loves, painted  
Queer, familiar, fostered  
On treasured foundations.  
Men can move with purpose  
According to direction,  
Darkened by laurel) and  
Evidently-veiled griefs)

22 *Stand Vol 8 No 4* (1967); then *King Log*.  
23 *Donald Davis, Articulate Energy* (1955), p. 25. A. Miss Rosemond Tovey, *Agenda* Vol 10 No 1 (Autumn 1972-3), p. 87.  
24 "Redeeming the Time", *Agenda* Vol 10 No 4—Vol 11 No 1 (Autumn 1972-3), p. 87.  
25 *Language and Silence*, p. 30.  
26 *Isa, November 19, 1952*.  
27 *Isa, March 10, 1954*; reprinted in *Isa, November 1954*.  
28 *Boswell's Life of Johnson*, ed G. B. Hill and L. F. Powell (1934-50), III 402 n1.  
29 *Isa, February 20, 1952*; reprinted in *The Fantasy Poet, Number Eleven: Geoffrey Hill* (1952).  
30 *Seamus Heaney has a fine account of the "unhappy" how in Eng-land*, *Critical Inquiry* XI (1977), 479-80.  
31 *The Arts of English Poets* (1969), III xii.  
32 "Naming the Time", *Agenda*, pp. 50-51, 104.  
33 "The World's Proportion", *Jacobean Theatre*, p. 118.  
34 Hill, interviewed by Hallam Tennyson (1977), for a BBC programme on Hopkins.  
35 "Redeeming the Time", *Agenda*, p. 105.  
36 "I in Another Place", *Hommage to Keith Douglas*, *Stand Vol 6 No 4* (no date), pp. 9, 11.  
37 "Jonathan Swift: The Poetry of Reaction", in *The World of Jonathan Swift*, ed Brian Vickers (1969), p. 20.  
38 *Parle, Review 21, Spring-Summer 1959*; then *For the Unfallen* (1959).  
39 "Jonathan Swift: The Poetry of Reaction", p. 199.  
40 *Ibid*, pp. 205-6.  
41 Hill, interviewed by Hallam Tennyson (1977), for a BBC programme on Hopkins.  
42 "Perplexed Persistence": *The Exemplary Poeture of T. H. Green*, *Poetry Nation* No 4 (1975), p. 14.  
43 I have written of this in Hill's poetry: "Cliché as 'Responsible Speech': Geoffrey Hill", *London Magazine*, November 1964.

Note: Geoffrey Hill's poems are published by André Deutsch, by whose permission they are here reprinted. Extracts from the following collections have been used: *The Fantasy Poet: Geoffrey Hill, Number Eleven: The Fantasy Poet, 1952*; *For the Unfallen*, 1959; 1952-1959 (André Deutsch, 1959); *King Log* (André Deutsch, 1967); *Mercian Hymns* (André Deutsch, 1971).







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A Librarian is required with initiative and energy for this large girls' comprehensive. Besides an excellent lending library of 12,000 books there is also a Learning Resources area and several satellite resources areas. The Librarian will be expected to work closely with the Media Resources Officer, technicians, and teaching staff and take part in an active media resources committee.

### ST THERESA'S RC GIRLS' SCHOOL, Belmont Hill, SE13 3DZ

This is a girls' Secondary School organised on comprehensive lines with a roll of 930.

The library is well stocked and organised and is much used by both pupils and staff. The person appointed will be the school's first qualified full time Librarian and will be expected to work closely with members of staff and particularly the Media Resources Officer to develop a library resources centre in the school. The Librarian will be responsible for promoting the use of the library and assisting pupils at all levels to obtain material for their work.

### DIVISION 3 SIXTH-FORM CENTRE (Islington)

Applications are invited from chartered librarians for the post of half-time Librarian at this new centre. It currently serves schools in its division, and provides a reference library for "A" level subjects. There is a co-ordinator in charge of the centre and a Media Resources Officer (half-time). The successful candidate must be able to maintain a small and specialised stock directly related to the needs of a small number of students. He or she must work closely with the schools concerned and so should have experience of working in educational institutions and a knowledge of current developments at 6th form level.

Application forms and further details from the Education Officer, 20/Edin 2 A/I, Room 367, The County Hall, London SE1 7PB.

Please enclose a large stamped addressed envelope for reply.

Completed forms to be returned not later than Friday, 14 July, 1978.

## MUSIC LIBRARIAN

### Epsbourne

£3,234 to £3,594 (plus up to £4 per week supplement)

To provide and maintain an efficient music, gramophone record and cassette service to the Epsbourne area. Applicants must have passed the Library Association Parts I and II Examinations or accepted equivalent.

Application forms and further details from Personnel Officer, East Sussex County Library, 44 St. Anne's Crescent, Lewes. Closing date: July 14, 1978.



## Leisure Services—Libraries

### Senior Librarian

AP5: £4,343-£4,615 pa (Inclusive)

A Chartered Librarian (male or female) is required for this post which is based at Sutton-in-Ashfield Library. The successful applicant will be responsible for the co-ordination of services to children within the District. The post requires a person with both imagination and initiative and offers the opportunity to become fully involved in a progressive Public Library Service.

Further details are available from the Staffing Section at the address below (telephone Nottingham 866555 ext 381).

Applications, including full personal and career details, and the names of two referees, should reach the Director of Leisure Services at Trent Bridge House, Fox Road, West Bridgford, Nottingham, by 14 July, 1978. Please quote ref. 136.

### Education

## School Librarians

Chartered Librarians (male or female) are required for the following Comprehensive Schools: Ashfield Comprehensive School, Sutton Road, Kirkby-in-Ashfield, Notts NG17 8HP. Salary: AP4 £3861-£4214 pa inclusive. Modern Comprehensive School, Burne Lane, Warsop, Mansfield, Notts. Salary: AP3-4 £3395-£4214 pa inclusive.

Rushcliffe Comprehensive School, Boundary Road, West Bridgford, Nottingham. Salary: AP3-4 £3395-£4214 pa inclusive.

Christ the King RC Comprehensive School, Darlton Drive, Arnold, Nottingham NG5 7JZ. Salary: AP3 £3395-£3773 pa inclusive.

In each school other than the first named, there is also a qualified Assistant Librarian.

For full details, please write to the Assistant County Librarian (quote ref DCC), Education Library Service, County Library, Angel Row, Nottingham.

Applications (no forms) giving details of qualifications and experience and the names and addresses of two referees, should reach the Headmaster of the School concerned at the appropriate address given above, not later than Friday, 14 July, 1978.

Generous assistance will be given with the expenses incurred in moving house in accordance with the Authority's Scheme.



**Nottinghamshire County Council**  
County Hall West Bridgford  
Nottingham NG2 7DP

## NORTH YORKSHIRE COUNTY LIBRARY

Applications are invited for the following vacancy:—

### Librarian Sherburn Team

based in Sherburn

Applicants should have completed Parts I and II of the Library Association examination or the postgraduate degree course in librarianship.

Salary on Librarians Scale, £2,127 to £3,282 per annum, plus annual salary supplements of £442.32 to £481.70. Starting point for Chartered Librarians £2,822 per annum. Removal expenses and lodging allowance may be payable in approved cases.

Application forms and further particulars are available from:—

The County Librarian, North Yorkshire County Library, 21 Grammar School Lane, Northallerton, North Yorkshire, DL6 1DF.

Telephone Northallerton 6271. Telex 58267. Closing date: July 19, 1978.

## BROADMOOR HOSPITAL CROWTHORNE, BERKSHIRE

### Assistant Librarian

SALARY: £3,452 to £4,421, plus £247.50 Hospital Lead, £141 London Weighting.

Applications are invited from qualified Librarians for the above post. Broadmoor is a Special Hospital administered by the D.H.S.S. The successful applicant will assist the Hospital Librarian in providing library services for both staff and patients. Previous experience in a hospital library is not essential, but the ability to work with a wide variety of people is vital.

Further details are available from Mrs. Farrar, Hospital Librarian, Crowthorne 3111, extension 385.

Application forms available from the Personnel Department, Broadmoor Hospital, Crowthorne 3111, ext. 276. Closing date: July 21, 1978.

## Science Museum Library

### ASSISTANT KEEPER (PICTORIAL AND ARCHIVE COLLECTION)

... to be responsible for recommending the acquisition of new material, organizing new systems of documentation in cooperation with the Museums Documentation Association, planning the accommodation of the Collection and developing a service to the public, including an enquiry service, search room and exhibitions. Work also involves overseeing the collection of archival and other published material, and compiling relevant scholarly catalogues and other works.

Candidates must have a degree with 1st or 2nd class honours (or an equivalent or higher qualification) and possess either a good knowledge of the graphic arts processes and a strong interest in the history of science or experience of research in the history of science or real interest in the graphic arts. Proven organizing ability and ability to write clear and concise English reports. Experience of administration of museum collections, especially of pictorial or archival material, advantageous. SALARY: As AG 1st class, £5,856 to £8,820, or AG 2nd class, £5,375 to £5,305. Level of appointment and salary according to age, qualifications and experience. Non-contributory pension scheme.

For further details and an application form (to be returned by July 24, 1978) write to Civil Service Commission, 400, Park, Basingstoke, Hants RG21 1JB, or to the Science Museum Library, 6, Great Court, London WC1N 3AH (outside office hours). Please quote reference 6/21/78.

## ST. PATRICK'S COLLEGE MAYNOOTH

Applications are invited for the following new post in library:—

### Sub-Librarian

(One Post)

To take responsibility for Technical Services. Applicant must have a degree, a recognised qualification in librarianship and considerable library experience. Knowledge of computer applications to library systems will be an advantage. Salary Scale £5,612 to £7,927 x 5 (under review).

### Assistant Librarian

(Four Posts)

To take responsibility for the four major subject areas of the library—Humanities, Science, Social Science and Theology. Responsibilities will include acquisition, cataloguing and assistance to readers. Applicants must have a degree, a recognised qualification in librarianship and relevant library experience. Salary Scale £5,689 to £6,774 x 5.

### Senior Library Assistant

(One Post)

To take charge of the Issue Desk and the short-term collection. Applicants must have a degree and a recognised qualification in librarianship. Salary Scale £5,614 to £5,208 x 9.

A non-contributory pension is in operation for all posts. Applications (no forms) together with the names of two referees, should be sent to The Librarian, St. Patrick's College, Maynooth, Co. Kildare, Ireland, by Friday, 14 July, 1978.



## LIBRARIES AND ARTS DEPARTMENT

### ASSISTANT LIBRARIAN

(HOUSEBOUND READERS)

£2,569 to £3,774 per annum, including supplements (bar at £3,323 per annum)

The post holder will be responsible for the Special Services of the Department (Special Services) for the housebound readers. The duties of the housebound readers include visiting and assessing the needs of the housebound readers and dealing with various administrative work connected with the service. The Assistant Librarian (Housebound Readers) is also expected to assist the Senior Assistant Librarian (Special Services) in the provision of other services of a specialist nature.

Applicants should be chartered librarians or persons who are qualified by examination but not yet chartered. Applicants should also hold a current driving licence. Application forms and job description are available from Chief Personnel Officer, Meriden House, Meriden Way, Ashton-under-Lyne, Greater Manchester, M15 6BB, extension 2. To be returned by July 14, 1978.

## CLASSIFIED ADVERTISEMENTS

### CAMBRIDGE UNIVERSITY LIBRARY University Archivist

... to be responsible for the University's archives and to develop a records management policy for its management. Substantial experience of handling archival records is essential. Professional qualifications in archival studies and a record of scholarly publications are desirable. Salary on scale £5,300 to £7,782. Further information from the Librarian, Cambridge University Library, 100, Brookside, Cambridge, to whom applications, with names of two referees, should be sent by August 26, 1978.

### CITY OF COVENTRY LIBRARIES ARTS AND MUSEUMS ASSISTANT LIBRARIAN

TRANSFORM ORANGE SCHOOL AND COMMUNITY COLLEGE LIBRARIAN SCALE/AP4

APPLICATIONS are invited from qualified Librarians for the above post. The successful applicant will be responsible for the day-to-day running of the library, including the acquisition, cataloguing and assistance to readers. The post holder will also be responsible for the development of the library's services and for the management of the library's resources. Salary Scale £5,300 to £7,782. Further information from the Librarian, City of Coventry Libraries, Arts and Museums, 100, Brookside, Cambridge, to whom applications, with names of two referees, should be sent by August 26, 1978.

### BORDERS REGIONAL COUNCIL

... to be responsible for the day-to-day running of the library, including the acquisition, cataloguing and assistance to readers. The post holder will also be responsible for the development of the library's services and for the management of the library's resources. Salary Scale £5,300 to £7,782. Further information from the Librarian, Borders Regional Council, 100, Brookside, Cambridge, to whom applications, with names of two referees, should be sent by August 26, 1978.

### EAST ANGLIAN REGIONAL COUNCIL

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### MANCHESTER POLYTECHNIC

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### NORFOLK COUNTY COUNCIL

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### OXFORD UNIVERSITY

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### ST. ANN'S COLLEGE

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### THE ROYAL SOCIETY OF ARTS LIBRARY

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### WEST SUSSEX COUNTY LIBRARY

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### WILTSHIRE COUNTY LIBRARY

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## INSTITUTION OF MINING AND METALLURGY LIBRARY AND INFORMATION SERVICE

... to be responsible for the day-to-day running of the library, including the acquisition, cataloguing and assistance to readers. The post holder will also be responsible for the development of the library's services and for the management of the library's resources. Salary Scale £5,300 to £7,782. Further information from the Librarian, Institution of Mining and Metallurgy, 100, Brookside, Cambridge, to whom applications, with names of two referees, should be sent by August 26, 1978.

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### NORFOLK COUNTY COUNCIL

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